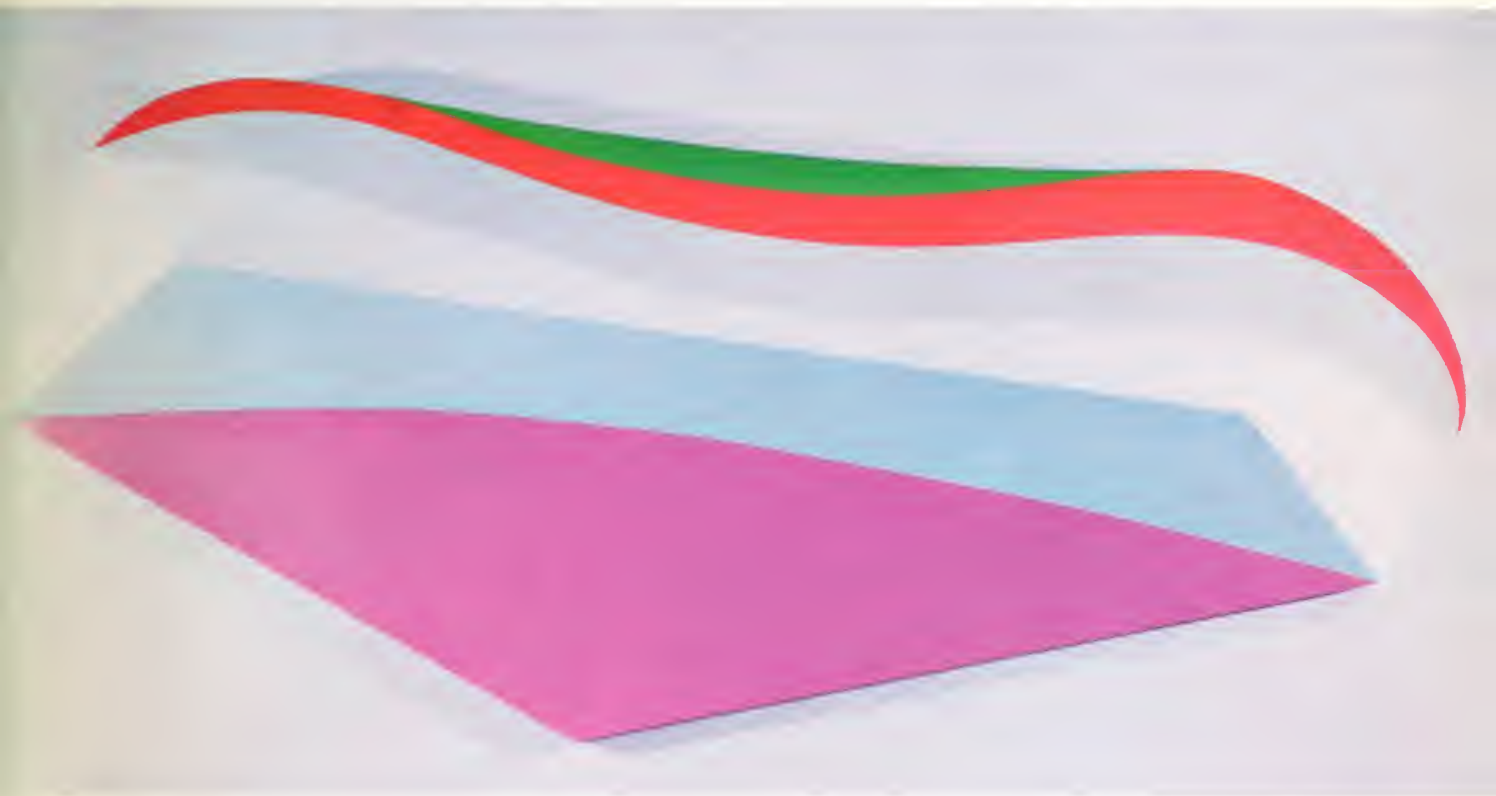
THE WHITNEY REVIEW 1964-1965



Programs in Historical American Art and Prints

Our National Tradition

Fostering Contemporary Creation—the Role of the Art Museum

Color Television and Art

Standards and Policy

Away with the Pedestal—New Values in American Sculpture

Lloyd Goodrich

THE WHITNEY REVIEW 1964-1965

Published annually by the
Whitney Museum of American Art
22 West 54th Street, New York, New York 10019

Contents

2 *The Year at the Whitney*

4 *Programs in Historical American Art and Prints* FLORA WHITNEY MILLER

9 *Our National Tradition* AUGUST HECKSCHER

14 *Fostering Contemporary Creation—the Role of the Art Museum* LLOYD GOODRICH

20 *Color Television and Art* ROBERT W. SARNOFF

26 *Standards and Policy* JOHN I. H. BAUR

33 *Away with the Pedestal—New Values in American Sculpture* EDWARD BRYANT

41 *Exhibitions*

42 *Activities of the Friends*

45 *Recent Acquisitions*

All works of art illustrated are recent acquisitions by the Museum.

Copyright © 1965 by the Whitney Museum of American Art

Cover:
CHARLES HINMAN. *Lift*. 1964.
Synthetic polymer paint. 51 x 113 x 9.
Gift of the Friends of the Whitney Museum of American Art.

Published annually in the Fall, *The Whitney Review* surveys the preceding year's activities of the Whitney Museum of American Art (except its acquisitions, which are listed for the fiscal year by July 1-June 30). It is edited by the Friends' Publications Committee in collaboration with the Museum staff. It is not a formal annual report, but is intended to record events of general interest, including articles and excerpts from lectures by the staff and others.

The New Whitney Museum of American Art

Photograph by Bill Rothschild

Above. A model of the building as it will appear when finished.
Below: The Museum's new building on Madison Avenue at 75th Street as it appeared on September 7, 1965. The outer shell has been virtually completed, except for the windows and the unpolished gray granite which will cover the entire exterior surface. The construction fence hides the sunken sculpture garden which runs the length of the Madison Avenue façade beneath the building's overhang.

The new Museum is scheduled for completion in mid-1966. It was designed by Marcel Breuer and Associates with Michael Irving, Consulting Architect.

Photograph by Louis Checkman

NEWLY-ELECTED TRUSTEES:

Mrs. John Hay Whitney

The Year at the Whitney

With its new buildings rising, its capital fund campaign gaining momentum, and its artistic programs more active than ever, the Whitney Museum has had one of the busiest years in its history. Some of the principal events are noted briefly below; others are described at greater length elsewhere in the *Review*.

On December 14, 1914, Gertrude Vanderbilt Whitney opened the Whitney Studio for the exhibition of American Art, thus starting a series of activities which led eventually to the founding of the Whitney Museum. Fifty years later, to the day, the Museum celebrated this event with a luncheon for 200 guests at the Hotel Plaza, followed by a tribute to Mrs. Whitney by Lloyd Goodrich, James A. Michener, Mrs. Helen Appleton Read, Henry Schnakenberg and Edward Steichen. Mr. Roy R. Neuberger presided, and Mrs. Flora Whitney Miller read a statement of policy summarized in our first article.

The Museum's campaign to raise eight million dollars for its new building, and for its program of expanded services, made good progress during the year. Well over half the goal has been realized in gifts and pledges. The building itself has risen rapidly. A cornerstone ceremony was held on October 20 at which August Heckscher and Mayor Robert F. Wagner spoke. Plans are now being made for opening the new Museum in mid-1966 with an outstanding exhibition, Three Centuries of American Art.

Three new Trustees were elected to the Museum's Board during the 1964-65 season: Henry F. du Pont, Mrs. Laurance S. Rockefeller and Mrs. John Hay Whitney. In less than five years the Board has grown from eight to twenty-one members, reflecting the rapid growth of the Museum from a family-supported institution to one of national character.

A further step in this direction was the recent formation of the Museum's National Committee, with Mrs. John F. Kennedy as Chairman. Some forty prominent figures in the art world outside New York have agreed to serve on this body, which will assist the Museum in exploring new ways to serve artists and public across the country. The Committee is listed at the back of the magazine.

Henry F. du Pont

The Friends of the Whitney Museum, an independent organization which has contributed greatly to many of the Museum's programs, reached a record enrollment in 1965 and initiated a number of new activities, which are reported in a separate article.

Purchases and gifts of works of art continued to increase over past years. Some of the principal acquisitions are illustrated throughout the magazine, and a complete catalogue (to June 30) is included.

Eight special exhibitions were held during the season. Five of these were originated by the Museum or its Friends, two came from museums outside New York, one from a business collection (see page 41).

The Museum's permanent collection continues to circulate to all parts of the country, and beyond. A recent survey showed that in one year some 450-500 works were lent to 360 different institutions scattered through 60 U.S. cities in 26 states, and to 10 foreign countries. Perhaps the most unusual loan was a group of paintings installed in the lounge of the nuclear ship *Savannah* for its demonstration voyages. Over one million people saw this floating exhibition, including the Kings of Norway, Sweden, Denmark, Belgium and Greece and the Presidents of Ireland and Portugal.

The Museum accepted with regret the resignations of two staff members, Edward Bryant, Associate Curator, and Mrs. Irma Jaffe, Research Curator. Mr. Bryant has been appointed Assistant Professor in History of Art at the University of Kentucky.

Mrs. Laurance S. Rockefeller

*Programs in Historical American Art and Prints**

FLORA WHITNEY MILLER

The Whitney Museum of American Art plans, in its new building, to resume two major activities which were part of its original program when it was founded in 1930—activities in historical American art and activities in the field of prints.

IN HISTORICAL ART

The new Whitney Museum will continue to devote itself primarily to contemporary American art, as it has since its founding. But it will resume its earlier activities in the historical American field. These activities will take the form of exhibitions, publications, research, and collecting. The Museum wishes to emphasize that these renewed programs represent a continuation and broadening of its policies rather than a basic change.

Greatly increased space in the new building will make possible many more historical shows, including those organized by other museums. The auditorium will be used for lectures on American art of all periods, as well as for conferences, symposiums, and film showings. There will be more publications on the history of American art.

The Museum plans to assemble, through the years, a collection of American paintings, sculpture and drawings created before 1900. For this it will depend mainly on gifts of works of art, or of funds to acquire them. It is confident that as the leading museum devoted entirely to American art, it will be able to form a historical collection, perhaps not large, but of high quality. Its regular purchase funds will still be used chiefly for 20th-century art.

IN THE FIELD OF PRINTS

The Museum plans to resume the program in American prints which it carried on from its founding until 1940. In those years it had an active print department, with annual or biennial exhibitions; and it acquired a print collection which is still one of the best for the period. When activities had to be curtailed during the war, the print program was suspended, as it was felt that other institutions were covering the field.

* A statement of policy delivered at the 50th anniversary luncheon marking the founding of the Whitney Studio, Hotel Plaza, December 14, 1964.

In the past twenty years American printmaking has had a renaissance like that in painting and sculpture. New complex techniques have been developed, and color now plays an important role. The scale and richness of contemporary prints makes them almost a different art from the older black and white prints.

In its new building the Whitney Museum will resume its print program, in the following forms. There will be full representation of prints in the annual exhibitions. There will also be special exhibitions, such as one-man shows, historical surveys and demonstrations of new techniques. A selective acquisition program will be launched to build a print collection that will be valuable not only for showing in the Museum but for loans to schools, colleges, and small museums throughout the country. The Museum does not plan to maintain a print room open to the public, a function already excellently performed by other New York institutions, but to concentrate on exhibitions and acquisitions.

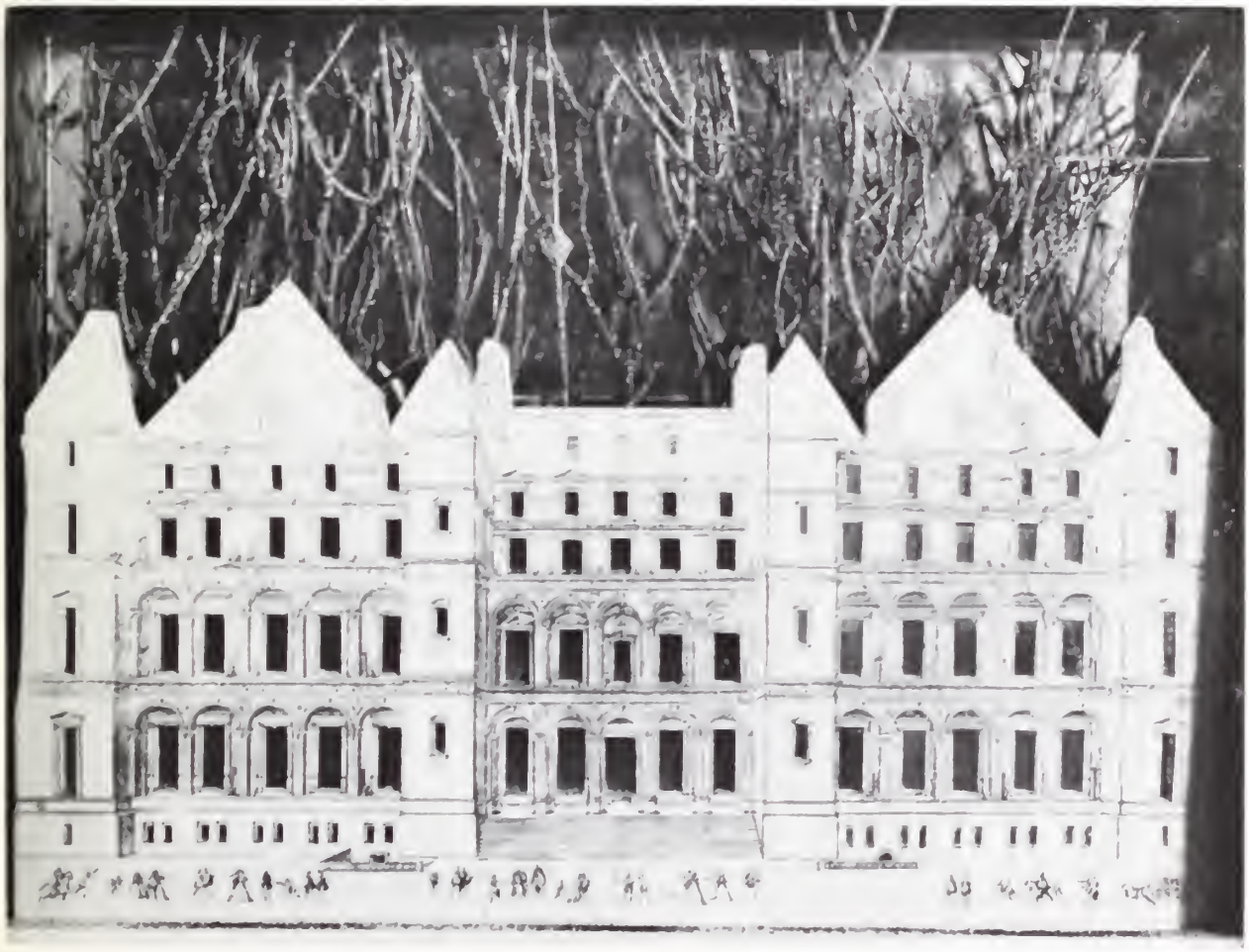
Resumption of an active print program will, we believe, enhance our service to the public and to an important group of creative artists.

Through these various activities the Whitney Museum hopes to be of service to the entire country, as a national center for the exhibition, study, interpretation and collection of all American art, from its beginnings to the present.

JOHN ANDERSON
Big Sam's Bodyguard, 1962.
Ash 82½ high.

CHARLES BURCHFIELD.
Study of Thistle. 1961.
Crayon. 13¼x18⅞.

JOSEPH CORNELL.
Rose Castle. 1945.
Construction. Wood, paper, mirror, glass. 11½x14⅞.
Bequest of Kay Sage Tanguy.



*Our National Tradition**

AUGUST HECKSCHER

The Whitney Museum of American Art began in a simpler period, as one of those private benefactions which in various fields have so greatly enriched American life. Perhaps even from the beginning it was never wholly private; its responsibility went beyond its own walls, beyond that Greenwich Village neighborhood where at that time the American artists were so predominantly centered. The Museum's move to 54th Street in 1954 was, nevertheless, a transforming step. Thereafter the Whitney stood at the center of the New York art world, with quiet authority marking important trends and developments, reminding us that American art has its own style and makes its unique contribution to the art of the West.

The Museum's present move, into a building which will triple its space and enlarge its functions, marks another dramatic step in the Whitney's history. From now on it can hardly fail to be considered a national institution. It will surely play a national role.

This new chapter in the Whitney's life stands significantly among the national achievements in the arts which recent years have brought. It will mean a furthering, for increasing millions of citizens, of an interest in American art. It will mean added knowledge of those who are creating that art today. This new chapter is also, I like to think, a reflection of forces which are at work across the country. For the Museum's growth is, in part, a response to needs; it is even a necessary and inevitable reaction to the expectations of a broad public.

It has sometimes seemed rather wonderfully ironic that the troubles and deficiencies of our museums in the present decade arise not from popular neglect, but from the awakened interest of a large audience. People are asking for increased services from our museums, for more and larger exhibitions, longer hours of viewing, wider responsibilities to the communities. And so our museum trustees and directors, sometimes a little pushed and harried, are going out to shape new plans and to raise new money. The Whitney has distinguished, energetic

SIDNEY WOLFSON.
Surinam 1964
Synthetic polymer paint 51 x41
Gift of Dr. and Mrs. James P. Orphanos

* Excerpts from a talk at the cornerstone ceremony for the new Whitney Museum of American Art, October 20, 1964. Mr. Heckscher is Director of the Twentieth Century Fund.

leadership; but it has been stimulated to this expansion by something more than the desire of an individual or a group to be bigger and to accomplish more. The expansion is part of a national surge of interest in the arts, a surge which the Museum is in part reflecting, and in part guiding into deeper and more useful channels.

The arts today are truly a national interest. The people recognize them as being among the things that touch them deeply as individuals, that give luster to their cities, and in the long run will give to their nation the kind of fame that outlasts political victories and defeats. The national government recognizes them as being within the wide circle of its concern. In the years to come we must make sure that we encourage the arts at the highest level without inhibiting their freedom; that we give moral and material support to the artist without dampening the divine spark of creativity.

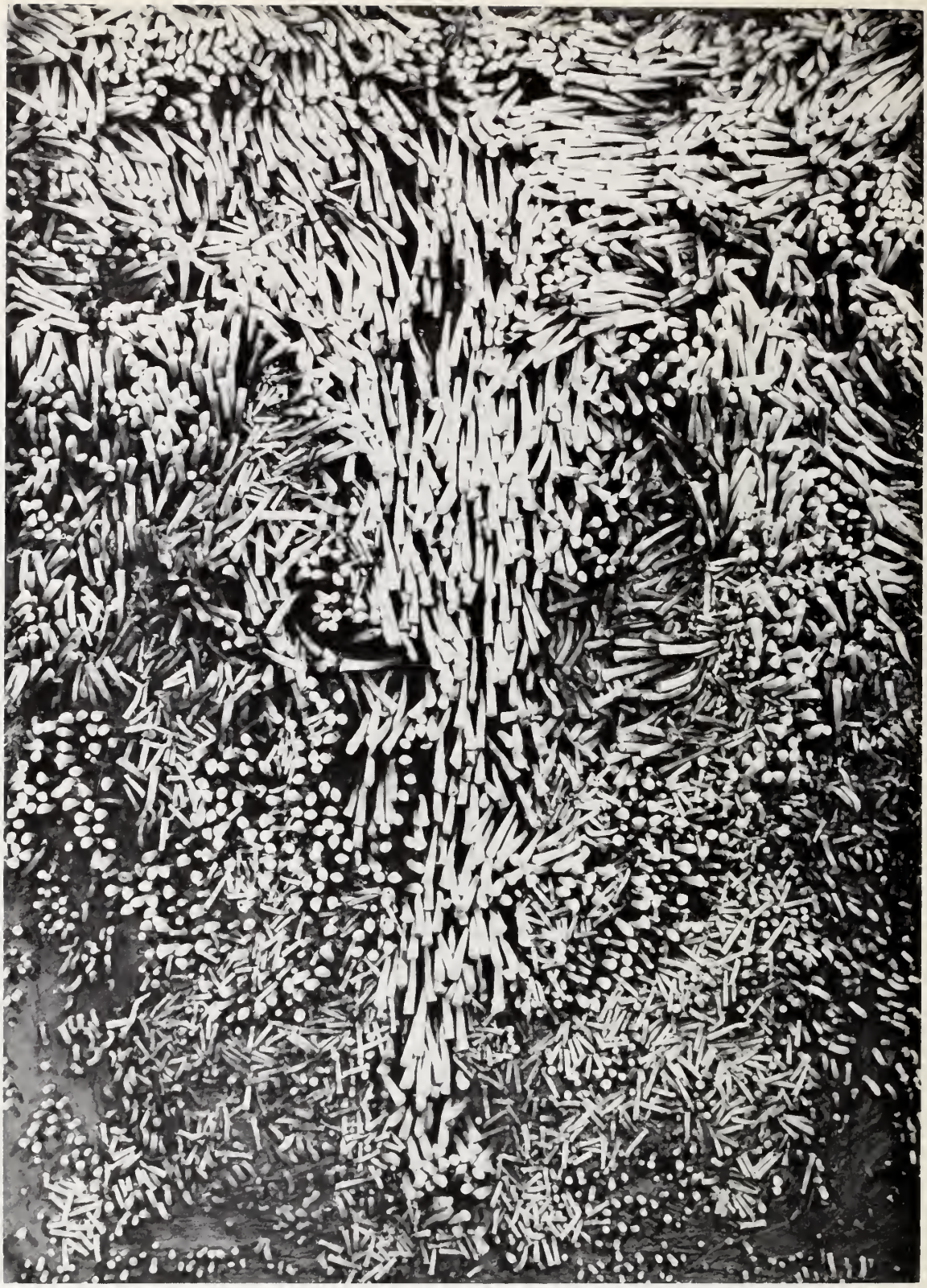
We are a cosmopolitan country which has welcomed the arts of all nations; notwithstanding the impression we sometimes give, we are even a modest nation. And so we have often imitated the arts of others. But that there is an *American* art no one could really doubt today. It is made by American hands, shaped by an American vision of life. Those whom we think of as the most American have, it is true, not infrequently crossed seas and continents to be part of us. But in the passage their personality has been fulfilled; here their skills have been perfected. And so we can rejoice today that the Whitney Museum is dedicated to being the spokesman for our national tradition.

How broad and many-sided that tradition is! We used to think of ourselves as having been limited in our inheritance to the grim strain of Puritanism, somewhat softened by the elegance of eighteenth-century England. Of late we have become more conscious of how far more varied and interesting our inheritance is. If the American was the child of the Reformation, he was also the child of the Renaissance with its wilder, more turbulent note.

Out of these elements, and out of all that the age brings in—the new science, the new theology, the new psychology, the new powers and energies released to man—we are now prepared to forge what must be a bright age in American art.

And a bright age, let us believe also, in American life.

MARY BAUERMEISTER.
Homage to Marbert Du Breer. 1964.
Construction. Glass, paper, wood, ink, plexiglas. 28x28.
Gift of the Friends of the Whitney Museum of American Art.



TAUNO KAUPPI.
Field. 1963-64.
Construction Fiberglass, epoxy, styrene, 56x41¼
Larry Aldrich Foundation Fund.

MIKE TODD.
T 21. 1964.
Construction Steel, wood, leather
synthetic polymer paint 49x83¼.
Larry Aldrich Foundation Fund.

*Fostering Contemporary Creation—the Role of the Art Museum**

LLOYD GOODRICH

JOELLEN HALL.
Intrusion. 1964-65.
Relief. Bronze. 32x46¼.

Our civilization will be judged in the future, to a large extent, by its creative achievement. In the field of art, this includes the works of the painter and sculptor, and also of the architect, town planner, designer and craftsman—of all those who create products that have the element of visual beauty, who create the physical environment in which we all live. It is they who are helping to make a civilization that future generations will admire—or make fun of.

We museum people need to remind ourselves every now and then that it has always been the artist who has been the prime mover in artistic matters, and that all the works we collect and write books about and give lectures on, were produced by living men. And we might also remind ourselves that the great patrons of the past supported the artists of their own day, the men who created the works that museums and collectors vie for today.

Museums, in addition to their great function of conserving the art of the past and making it available to the public, have the equally important function of fostering contemporary creation. And I am glad to see that this function is becoming more and more widely recognized.

There is no use denying the fact that the contemporary field presents problems that the historic fields do not. The most basic problem is that of standards. Contemporary artistic values are not sure and fixed, as they are—at least relatively—in older art. Everything is in a process of becoming. What seems good today may be completely out of date in twenty years. Standards based on the past must be continually revised, and new standards formed.

The last 25 years have seen more fundamental changes in American art than any preceding quarter-century in our history. The late 1930's saw the rise of the second wave

* Excerpts from a speech delivered at a meeting of the Arts Commission of Detroit February 5, 1965.

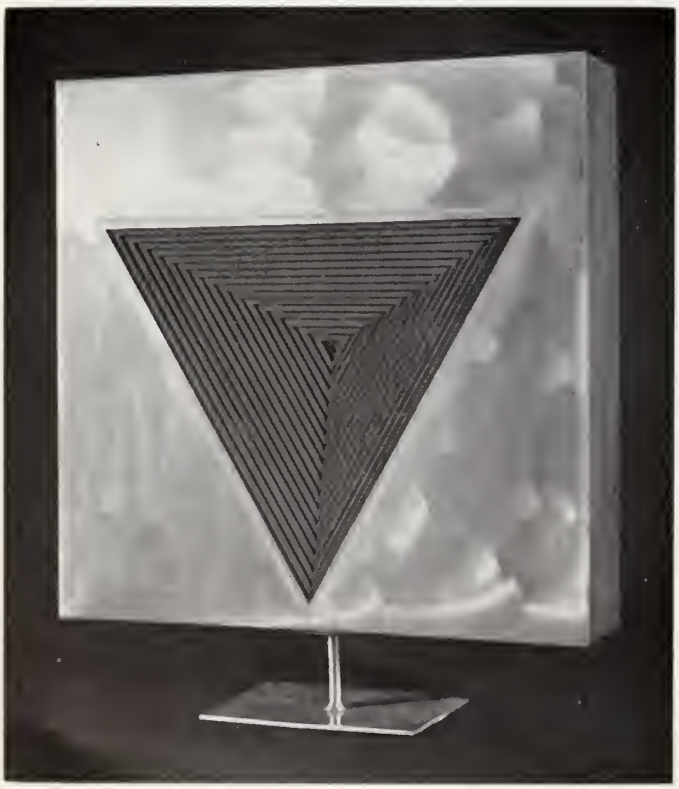
BARRIE McDOWELL
B 15. 1963-64.
Bronze. 12⅞ high
Larry Aldrich Foundation Fund.

of abstract art in this country—the wave which reached its crest in the 1940's and 1950's, and on which we are still riding. In those years American art expanded into many new original forms, more and more independent of European sources. In the last few years, out of abstraction new trends have developed: the return to figurative art, but with a difference from the past, to say the least; the reaction toward precise geometric abstraction; and the recent emergence of so-called optical painting.

Now comes that uniquely American product, Pop art, using the banalities of our civilization to create an art that is both funny and devastating, that is at once a commentary on American mass culture and a new artistic language, that introduces elements hitherto untouched by so-called fine artists, and that may well be a new aesthetic order. Who knows? What we do know is that Pop art is selling like hot cakes, and that it confronts the museum not only with a new challenge to artistic judgment, but with appalling problems of storage and conservation.

On the other hand, some of our strongest artists have remained little affected by these new trends, and have continued to work in more or less traditional styles. There has never been a country or a period when contemporary art showed as much diversity as American art today. We have co-existing (though not always peacefully)

WILLIAM TARR.
Untitled. 1962.
Steel. 47¼ high.
Anonymous gift.



TONY DELAP.
Isis. 1964.
Construction. Aluminum, wood, plexiglas, lacquer. 17¼x14⅞.
Larry Aldrich Foundation Fund.

representatives of all tendencies from traditional to advanced—and all having their measure of validity.

Faced with all this innovation and diversity, one can take the easy way, plump for a particular school, claim that it is the only one that counts. Artists often do this; it is their privilege. But a museum has to have broader standards. As I see it, it is the museum's job to maintain standards, while at the same time keeping the door open to the new and the experimental.

The museum, after all, is not a dealer or an artists' society. It is an institution devoted to showing, collecting and publicizing the best in art. Essential in all its activities is judgment of quality. This function is one of the chief reasons for a museum's existence. And it is important not only for the public, but for the artist himself. The museum must maintain such standards that exhibiting an artist's work means something, and acquiring it means still more. For large-scale, completely democratic showings, artists should rely on their own exhibiting societies.

One aspect that has always concerned us is that of giving younger artists a chance to be seen. Naturally, I don't mean students, but artists who have already proved that they have something to say, but who are in that difficult period, usually in their late twenties or early thirties, when they have not yet achieved wide recognition. For that purpose, we have held a series of Young America exhibitions, showing each artist in depth, with several examples. In particular, we try to find artists not known in New York, to give the Eastern public a chance to see their work. In a year or so we plan to expand this program by regular travel throughout our country by our directorial and curatorial staff.

Again, we are not under the illusion that a museum's purchase funds—even the combined contemporary purchase funds of all museums—can help materially in the artist's basic economic problem of making a living by his art. It is not by direct financial aid that the museum helps the artist, but by the recognition it gives him.

And museums can foster contemporary creation in other, broader ways, through sound measures for improving the artist's position in society—such as sponsoring community activities that involve the artist and his work; cooperating with private collectors; encouraging the use of art by business and industry; and supporting the increased use of work by American artists by governments on the federal, state and municipal levels. These are some of the ways in which all of us are trying to use the influence of our museums to give the contemporary artist an adequate return for what he contributes to our national life.

EDNAH ROOT.
Sound Barrier. 1964.
Oil. 36x24.
Anonymous gift.

ROBERT ENGMAN.
Moon, Number 2. 1964.
Bronze. 31½ high.
Gift of the Friends of the Whitney Museum of American Art.

JOSE DE RIVERA
Untitled, c. 1954
Copper, 51x58½
Gift of Mr. and Mrs. Allan D. Emil and Mr. and Mrs. Joseph Slifka

ROBERT W. SARNOFF

*Color Television and Art**

These days there is a chic expression often used to describe the state of our lives. The expression is "culture explosion." I suppose all of us here are elements of that explosion, and we've even been responsible for making some of the bang.

What is happening in America is that we are gathering the rich harvest which has sprung from a combination of mass education and a flourishing economy. These two forces give us—and I mean the nation at large—the opportunity to use our leisure to the best advantage. In this environment, the growth of enlightenment has been both rapid and powerful. Fifteen years ago, eight of our cities could boast art councils. Today, there are a hundred and twenty-five.

Today there are more than five thousand museums of all kinds in this country, six hundred and twenty of them devoted to the fine arts. Forty million Americans are Sunday painters. Thirty-five million Americans, week in week out, spend money, time and energy on societies that foster the fine and performing arts. In the next five years, we shall spend seven billion dollars in what has been called "the arts market."

The desire to enjoy the fruits of Western civilization is evident in every part of our society. Two years ago, the AFL-CIO called a conference to study "the constructive use of free time." In Philadelphia, builders who are changing the face of that gracious city are required to spend not less than one per cent of their total outlay in buying sculpture and art. In one new complex alone in Philadelphia that one per cent comes to nearly one and a quarter million dollars. And the rule applies to all buildings in which Federal money is invested.

The role of television in all this has been considerable. First, we have reported these developments. Aline Saarinen has been doing so now at NBC for three years—on the Today show, on The Huntley-Brinkley Report, on the Sunday show and in special programs. Mrs. Saarinen is the first—and the only—network correspondent working in this field. Even earlier, experienced producers like Lou Hazam were serving a need for this kind of high-quality programming, and we look forward to more of it.

We at NBC think we can claim that we have not only reported the changes in taste and emphasis that have been re-forming our society. We believe that in some small way, we have shaped that taste.

* Excerpts from a talk at the annual meeting of the Friends of the Whitney Museum, May 20, 1965. Mr. Sarnoff is Board Chairman and chief executive officer of the National Broadcasting Company, and President of the Friends.

TOM WESSELMANN
Great American Nude #17, 1964
Synthetic polymer paint composition board, 48 x 65
Gift of the Friends of the Whitney Museum of American Art

FRANK GALLO
The Swimmer. 1964.
Polyester resin. 65 high.
Gift of the Friends of the Whitney Museum of American Art, and the artist.

Twelve years ago, in his great work *The Voices of Silence*, Monsieur André Malraux pointed out that new color-printing processes for books, together with the expanding sale of art books, would create what he called "a museum without walls." This has in part happened. But what is even more remarkable is that television has outstripped the printing press faster than a galloping horse overtakes a running man.

Any NBC News writer can expect that in one year his words will be noted by more people than have noted the words in *Paradise Lost* since Milton handed it to his publisher for forty-five dollars three hundred years ago. Which is not to suggest that our News Division is staffed by mute inglorious Miltons. Our people seldom feel the need to express themselves in blank verse. I make that comparison to draw attention to the massive size, weight and power of television.

In five years time the number of color television sets will have risen from five to twenty-three million. The effect this will have on our programming will certainly be far-reaching. Some of the effect we obviously cannot foresee. But I think we can be sure of one thing. Our reporting of developments in the fine arts will continue, and will probably expand. It is the simple law of supply meeting demand.

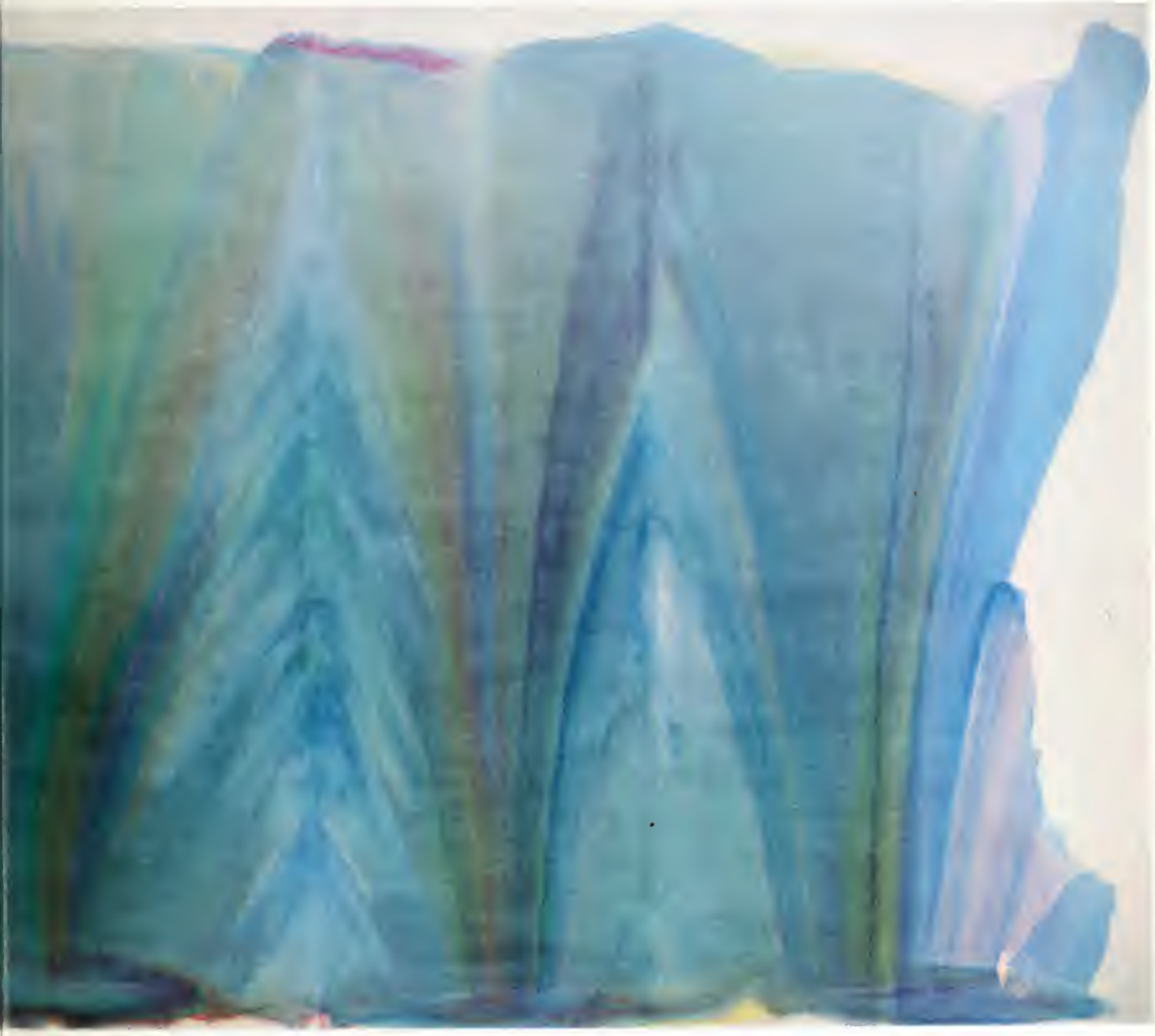
Color television is enjoying a fantastic boom. So is art. Both are interrelated. I find double pleasure in this, first as Chairman of NBC, then as President of the Friends of the Whitney. But I find more than pleasure in it—I find hope for the future.

We now have the means, in color television, of bringing a true museum without walls to the people of America. We can pass on to millions of our fellow countrymen the pleasures and inspirations we ourselves draw from the Whitney, and from other guardians of our culture. On the other hand, our cultural centers themselves will draw benefit from this increasing awareness among Americans of their inheritance of Western civilization.

Most of all—we are building toward the solution of a problem that is only beginning to face our generation, but which may well afflict our children. We shall be doing no less than offering some small answer to a growing and soon desperate need of our society—the creative use of leisure by a free and educated people.

FREDRIC KAROLY.
Score of Silence. 1960.
Oil. 82x92.

MORRIS LOUIS.
Tet. 1958
Oil. 93½ x 115½.
Gift of the Friends of the Whitney
Museum of American Art.



*Standards and Policy**

JOHN I. H. BAUR

The policy of the Whitney Museum is relatively uncomplicated, probably because we are a relatively uncomplicated institution. We are devoted exclusively to American art, and while we hold exhibitions of all periods—from early to present-day—our main activities are in the field of twentieth-century American art.

So we do not have certain problems which beset larger general museums—problems of how to divide purchase funds between various departments, how much gallery space to allot to contemporary art, and so on. *All* our money, *all* our gallery space and *all* our efforts are expended on American art and principally on art by men who are living and working today.

But we have our problems, and two of them are central to our policy. The first is where to establish the level of quality which museum representation stands for. In other words where, on the hypothetical scale from great to terrible does one say this is a painting the Museum should buy, this is one it should not? I am afraid our answer is rather pragmatic. We do not aim or pretend to collect only the best in contemporary art. If we did we would probably buy, in one decade, only works by the same dozen or so men—which seems at the least a kind of rarification to absurdity. On the other hand we obviously do not buy simply anything (although some people apparently think we do). I would say that our Plimsol line floats somewhere below the top but well above the middle of the hull and that it fluctuates considerably. The fluctuations are due partly to our own human fallibility but also to the extraordinary growth of American art in the last quarter century. This has been an increase not only in numbers but, I truly believe, in quality as well. It has tended to push our qualitative touchstone higher.

The second problem that we face is really part of the first: should we take a partisan position on behalf of certain kinds of art? Should we, for instance, become champions of the avant garde—or champions of conservatism? The word champion has a fine ring, and there have been times in the past when it took real courage to defend pioneering artists in the face of ridicule and neglect. But today when every new movement—

JOHN STORRS.
Composition Around Two Voids. 1932.
Stainless steel. 20 high.
Gift of Monique Storrs Booz.

* Delivered at Child Study Association's Symposium: "Art Today;" The Metropolitan Museum of Art, September 29, 1964.

JAMES BROOKS
J-1952 1952
Oil 88x40
Gift of Dr. and Mrs. Bernard Brodsky

DOROTHEA TANNING.
Paris and Vicinity. 1962.
Oil. 100 x 78¾.
Gift of Alexander Iolas Gallery.

forward or backward—is not only tolerated but rapidly exploited it seems actually harder to take a catholic stance than a partisan one. You deprive yourself of a monolithic, easily identified character as a museum. You are attacked by the right for being too left and you are attacked by the left for being too right. Instead of pleasing everybody, it often appears that you please nobody.

But I do believe that a museum has a responsibility which exceeds that of personal taste. It has the responsibility of recognizing quality in whatever form it may manifest itself. American art today is diverse, protean, rapidly changing, and creativity is not limited to any one or two or three directions. We really have no choice except to try to be sensitive to the new and often unlikely forms which it takes, but simultaneously not to neglect the traditional forms which are so often eclipsed by the swings of fashion.

So our two main problems affecting museum policy really boil down to the central one of quality. Unfortunately this is both undefinable and unmeasurable. It is what we struggle to identify in an endless, soul-searching process which can be analyzed up to a point but depends ultimately on subjective judgments. I know that we make a great number of mistakes, both in our failures to recognize ability and probably more often in our too generous appraisal of undeserving work. But there simply is no alternative except to abandon the contemporary field entirely and let time do the winnowing for us. Of course many museums do precisely this, but I think we fulfill a function that they do not, for we are a kind of trial ground where artists can measure their work against that of their peers as well as the perhaps more dubious touchstone of critical acceptance. Equally important, we are a trial ground where the public can begin to understand what the artist is saying and begin to form its own judgments. These may be full of error and aberration but they are the first step in the long process of establishing ultimate values.

ERNEST TROVA.
Study: Falling Man Series. Six Figures. 1964.
Chrome-plated bronze. 19 long.
Larry Aldrich Foundation Fund.

MAURICE STERNE.
Temple Dancers, Bali. 1913.
Oil. 37¾x43½.
Gift of the Estate of Vera and Maurice Sterne.

CONRAD MARCA-RELLI.
Untitled. 1964.
Aluminum. 53x65x1.
Gift of the Friends of the Whitney Museum of American Art.

Away with the Pedestal—New Values in American Sculpture

EDWARD BRYANT

"The overall impression leaves one fact inescapably clear; the past decade has changed sculpture more than it changed in all the time between Michelangelo and Rodin." This observation was made by a critic in relation to the Whitney Museum's 1964 Annual Exhibition. Sculpture today is a vitally intense area of creativity. This has been further demonstrated by the Whitney's summer exhibition Young America 1965 and by recent acquisitions for its permanent collection. Suddenly, mostly since 1960, there has appeared a catalytic wealth of work using new materials and techniques, different concepts and values.

As recently as ten years ago it was easy enough to classify sculpture into definite categories. It was either free-standing or relief, either "free" or decorative. It could be conveniently termed "impressionist," "expressionist," "constructivist," "abstract" or "figurative." Conventional materials—stone, bronze, wood and clay—were sculpted by addition and substraction techniques. A block of marble was carved to reveal the desired form, or masses were built up in clay or plaster. Casting techniques approximated those of Cellini. Sculpture was an art of solid form and mass, with the patterns of volumes defined by planes and outlines. The human figure, seldom seen with fresh eyes, looked down from its pedestal with virtuous condescension, from a realm of heroic courage, truth and beauty. The artist was humble before the ideals of Greece and Rome, his pace already set by Rodin, Maillol, Manship and Lachaise.

There were, of course, a few adventurous innovators. Alexander Calder made conspicuous contributions with his use of motion and color, his sense of play, and by expressing without imitating the ever-changing relationships in nature. Joseph Cornell's boxes created

WILLIAM REIMANN
White Study 1965
Plexiglas 34¾ high.
Larry Aldrich Foundation Fund

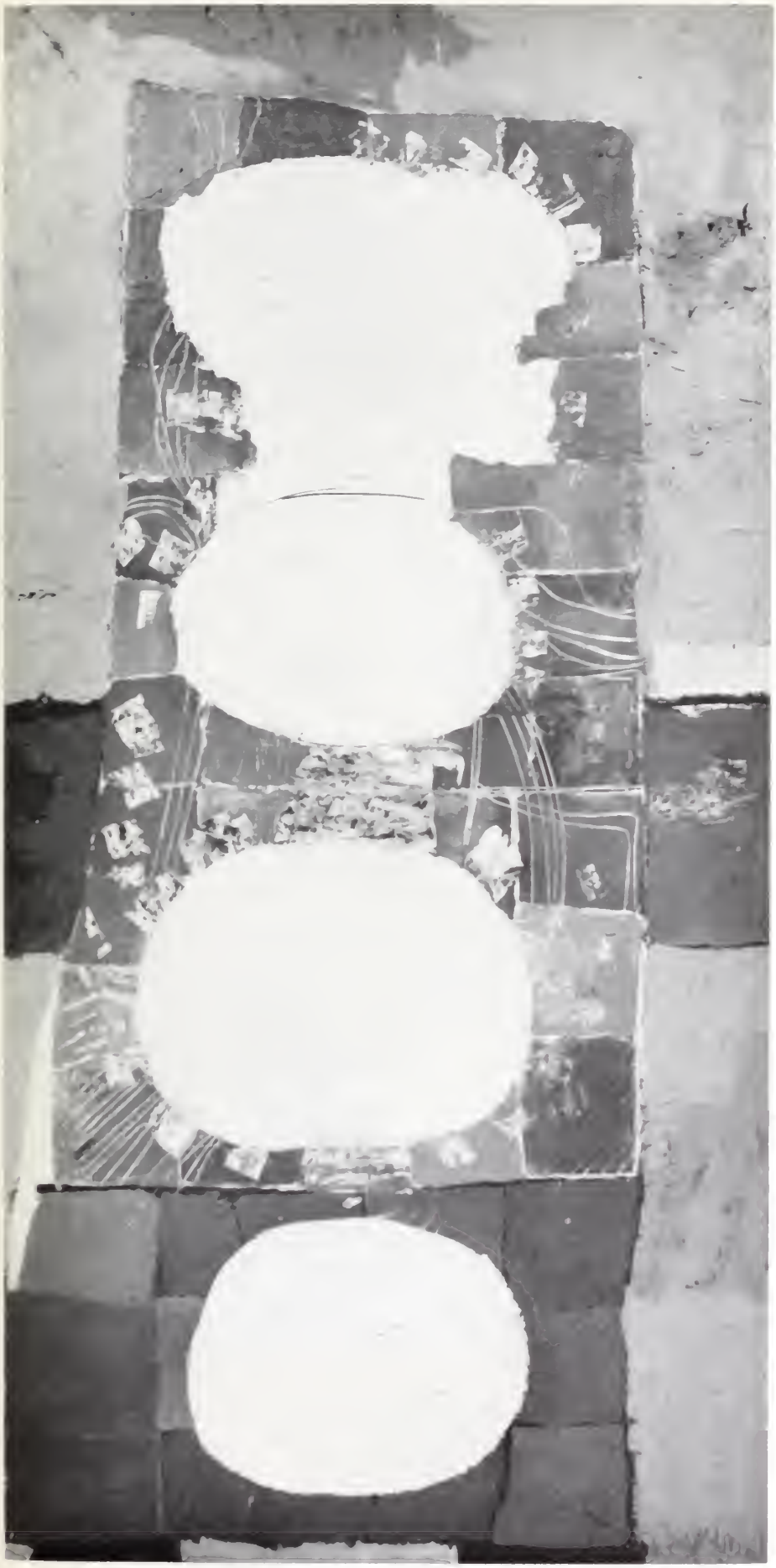
a new poetry and space that combined elements of painting and sculpture. Marcel Duchamp gave commonplace objects another level of reality by incorporating them into works that did not attempt to represent, interpret or transform. David Smith used industrial welding methods to create powerful steel forms, enormous in size, open in design, and bright in color. These artists, along with the welders and "junk sculptors" of the 1950s, pointed the way to the present sculpture renascence.

Today none of the old definitions for sculpture apply. Scale and proportion seldom relate to the classical ideal. Practicality in size and durability are not necessary considerations. Works can hang from the ceiling or jut from the wall. Color, kinetics, light, and sound are now just as valid to the sculptural language as solid mass. Rather than being a passive spatial occupant, sculpture today defines and activates space. It is more than ever an art for public exhibition, rather than one for private contemplation. The work is a presentation rather than a representation. Sculpture has come down off its pedestal to create its own environment, reaching out to embrace the spectator. It offers visual experiences which enrich and refresh our pedestrian viewpoint of a man-made environment saturated with mass-produced objects, colors, space and movement.

Contemporary American sculpture is characterized by changed attitudes toward the use of materials. Never before has such a variety of materials been used with concern for their individuality and expressive potentials. Anything is used: metals, woods, plastics, stone, clay, glass, fur, leather, plaster, fiber; in the form of automobile bumpers, burlap, broken furniture, rope, corroded sheet metal, straight pins, stuffed birds, shoetrees, prisms. Many of these a very short time ago would have been unacceptable to serious artists. Traditional materials are also being used in different ways; bronze casting, for example, is currently undergoing a productive exploratory phase. Junk materials are widely used not just because they are inexpensive. Being common visual verbiage of everyone, discarded stuff can be more direct and can suggest improvisations and problems in a way that factory-fresh materials cannot. On the other hand, some artists are taking advantage of the machine and factory in the creative process. The most transitory of materials are being used to express the poetry of impermanence—the organic cycle of growth, death and decay. Combinations of materials are used to create mysterious "fetishistic" objects. Geometric purity is shaped from marble reclaimed from a destroyed brownstone, or from the revolving parts of a radio transmitter.

Much that is taking place in sculpture today has grown out of painting. The philosophy of abstract expressionism, with its emphasis on free improvisation and its roots in surrealism, offered new choices and solutions to both painters and sculptors. The subsequent reaction to abstract expressionism in the attempt to create an art more expressive of our immediate physical environment has also had an effect. Geometric abstraction and the singing color and rhythmic progressions of Stuart Davis now have their parallels in sculpture. Many contemporary sculptors have also painted. It is as though the painter needed the third dimension in which he could develop new ideas about color, spatial relationships and structure. From this urge has grown the adventurous area that combines elements from all the visual arts. These works have the immediacy and presence of three-dimensional objects. Some have the environmental space and time of architecture, and the suspense and sequence of music and drama. At the same time they have the illusionism and surface treatment of painting. One might suggest that instead of a new sculpture there has evolved a new art.

From this amazing flux of creativity there has emerged an American sculpture on a level equal to painting. In fact, it is capable of doing all that painting does and more. These developments are beginnings for further and more astonishing creative unfoldings.



WILLIAM RONALD.
The King 1961.
Oil. 96x48.
Gift of Mr. and Mrs. Samuel M. Kootz.

RALPH ORTIZ.
Archaeological Find, Number 9. 1964.
Construction. Wood, steel, plastic glues. 77x64.
Gift of George and Lillian Schwartz.

JIM DINE
Six Toothbrushes: Number 1 1962
Pencil and watercolor 29x23 (over-all)

MAURICE STERNE.
Portrait of Lucia. c. 1928.
Oil. 48⅜x29¼.
Gift of the Estate of Vera and Maurice Sterne.

JOSE DE CREEFT
Opidenne 1964.
White Georgia Marble 22½" high
Gift of friends of the artist

Hartigan '59

GRACE HARTIGAN.
Sweden. 1959.
Oil. 83¾x87½.
Gift of Mr. and Mrs. Guy A. Weill.

Exhibitions

Edward Hopper (September 29-November 29).
Organized by Lloyd Goodrich, who wrote the catalogue. Traveled to The Art Institute of Chicago, The Detroit Institute of Arts, and City Art Museum of St. Louis. The 184 works covered Hopper's long career from 1906 to the present. The exhibition broke all attendance records at the Museum.

Annual Exhibition of Contemporary American Sculpture (December 9-January 31).
Another in the Museum's long series of Annuals, assembled by the staff. It surveyed work of the last two years across the country.

Ivan Albright (February 4-March 21).
A retrospective exhibition organized by The Art Institute of Chicago and shown there and at the Whitney Museum only. The catalogue was by Frederick A. Sweet with a commentary by Jean Dubuffet.

Art: USA (March 24-April 18).
The first collection of American paintings bought by a business corporation (S. C. Johnson & Son, Inc.) solely for museum showing had its only New York exhibition at the Whitney, where it filled the entire building. The canvases by 102 artists had previously toured 14 foreign countries in what Mr. Johnson called "an experiment by a business firm in international relations on a people-to-people basis."

Karolik Collection (April 21-May 19).
An American Federation of Arts exhibition of 100 American drawings and watercolors done between 1800 and 1875. They were selected from the much larger M. and M. Karolik Collection at the Boston Museum of Fine Arts by the Museum's Curator of Prints, Henry P. Rossiter.

A Decade of American Drawings, 1955-1965 (April 28-June 6).
Organized by the Friends of the Whitney Museum; see *Activities of the Friends*.

Recent Acquisitions (May 26-June 13).
Ninety-four works of art acquired by the Museum through purchase or gift since June 1, 1964. Among these, 42 artists were represented in the collection for the first time. The exhibition included 31 paintings, 21 sculptures, 17 drawings and 25 prints.

Young America 1965 (June 23-August 29).
Thirty painters and sculptors, none over 35, were represented by an average of four works each in this exhibition, which filled the whole building. It was the third such show organized by the Whitney to introduce to the public young artists of merit, most of whom had not yet been recognized by New York museums.

Activities of the Friends

The Friends of the Whitney Museum of American Art, founded eight and one-half years ago, has grown during the last year to a record enrollment of nearly 230 members. Through various committees the Friends have played an increasingly important role in the Museum's affairs.

This year's Acquisitions Committee, Joseph H. Hirshhorn, Chairman, spent $32,680 in purchasing eight works for the Museum's permanent collection (listed under *Recent Acquisitions*). All of these filled important lacks in the Whitney's holdings, only one of the artists being previously represented.

The Activities Committee, David A. Prager, Chairman, undertook a review of the Friends' program and recommended the formation of two new committees, a Special Events Committee and a Neighborhood Committee, described below.

The Exhibitions Committee, Donald M. Blinken, Chairman, organized the Friends' eighth loan exhibition, A Decade of American Drawings, 1955-1965. "Simply stated, the theme of this exhibition . . . is the quality and diversity of American drawing during the past decade," Mr. Blinken wrote in his foreword to the catalogue. This was demonstrated in 104 drawings by 86 living artists, reflecting a wide variety of styles and techniques. The Museum purchased ten of the drawings exhibited.

The Museum's annual evening gala for the Friends and their guests was held on April 27 in connection with the private opening of the above exhibition. There was champagne and dancing to Lester Lanin's orchestra for the 350 who attended. The Friends' Hostess Committee, Mrs. Michael H. Irving, Chairman, was active at this and other openings during the year.

The Neighborhood Committee, Mrs. Robert Bendheim, Chairman, and Mrs. Norman M. Schneider, Vice-Chairman, was newly founded this year to interest neighbors of the Whitney's new building, at Madison Avenue and 75th Street, in the activities of the Museum and the Friends.

The Publications Committee, Roy R. Neuberger, Chairman, spent $6,500 on color plates and a partial subsidy of certain catalogues and of *The Whitney Review*. This continued a program of financial assistance inaugurated several years ago in recognition of the fact that the Museum's publications are important contributions to American art but cannot, in all cases, be expected to pay for themselves.

The Special Events Committee, of which Mrs. H. Gates Lloyd was the first Chairman, succeeded by Mrs. McCauley Conner, was newly founded this year. It was

responsible for planning the Annual Meeting of the Friends, which took place on May 20 in Studio 8H (The Peacock Studio) of the National Broadcasting Company. Through the generosity of Robert W. Sarnoff, President of the Friends, a remarkable demonstration was given of various approaches to televising art in color. Excerpts from films by Aline Saarinen and Lou Hazam were shown on monitor sets, as well as live television of three paintings from the Museum's collection. A part of Mr. Sarnoff's talk on this occasion appears elsewhere in the *Review*.

Elected at the Annual Meeting and at the subsequent meeting of the Board were the directors and officers listed at the back of the *Review*.

JASON SELEY
Primavera 1964
Chrome-plated steel 8[illegible] high.
Gift of the Friends of the Whitney Museum of American Art

Gifts of the Friends of the Whitney Museum of American Art

BAUERMEISTER, MARY. b. 1934
Homage to Marbert Du Breer. (1964.)
Construction. Glass, paper, wood, ink, plexiglas. 28x28. 65.24.

ENGMAN, ROBERT. b. 1927
Moon, Number 2. (1964.)
Bronze. 31½ high. 65.7.

GALLO, FRANK. b. 1933
The Swimmer. (1964.)
Polyester resin. 65 high.
Gift of the Friends, and the artist. 65.25.

HINMAN, CHARLES. b. 1932
Lift. (1964.)
Synthetic polymer paint on shaped canvas. 51x113x9. 65.26.

LOUIS, MORRIS. 1912-1962
Tet. (1958.)
Oil on canvas. 93½x115½. 65.9.

MARCA-RELLI, CONRAD. b. 1913
Untitled. 1964.
Aluminum. 53x65x1. 65.1.

SELEY, JASON. b. 1919
Primavera. (1964.)
Chrome-plated steel. 80 high. 65.2.

WESSELMANN, TOM. b. 1931
Great American Nude, #57. 1964
Synthetic polymer paint on composition board. 48x65. 65.1[illegible]

Note.
Dimensions of paintings are in inches, height preceding width. The dimensions of watercolors and drawings are sight (measured within the frame or mat opening), unless otherwise noted. The largest dimension of sculpture is given in inches. For reliefs and constructions, height and width are given, in that order. Unless otherwise stated, the support for watercolors and drawings is paper. Dates following titles are inscribed on the works themselves unless enclosed in parentheses.

GEORGE SEGAL
Girl in Doorway. 1965
Construction. Plaster, wood, glass, aluminum paint. 113 x 63½.
Purchase.

Acquisitions by the Museum

ALBRIGHT, IVAN. b. 1897
Fleeting Time Thou Hast Left Me Old. (1947.)
Lithograph. 16⅝x12¼ (over-all).
Gift of Associated American Artists Gallery. 65.27.

Follow Me. (1949.)
Lithograph. 16x12 (over-all).
Gift of Mr. and Mrs. Sylvan Cole, Jr. 65.28.

Self-Portrait at 55 East Division Street. (1947.)
Lithograph. 16¾x13 (over-all).
Gift of Mr. and Mrs. Sylvan Cole, Jr. 65.29.

ANDERSON, JOHN. b. 1928
Big Sam's Bodyguard. (1962.)
Ash. 82½ high.
Purchase. 64.64

BARNET, WILL. b. 1911
Golden Angulation. 1965.
Oil on canvas. 51¼x42¼.
Gift of Mr. and Mrs. Leonard S. Field. 65.12.

BASKIN, LEONARD. b. 1922
The Old Man, Number 2. (1950's)
Ink. 10⅝x7⅞ (over-all).
Gift of Mr. and Mrs. William R. Salomon. 64.62

BRICE, WILLIAM. b. 1921
Large Figure. 1963.
Charcoal. 24⅞x18¾.
Purchase. 65.38

BROOKS, JAMES. b. 1906
J. 1952. (1952.)
Oil on canvas mounted on composition board. 88x40.
Gift of Dr. and Mrs. Bernard Brodsky. 64.57

BURCHFIELD, CHARLES. b. 1893
Study of Thistle. 1961.
Crayon. 13¼x18⅞.
Purchase. 65.39.

CAJORI, CHARLES. b. 1921
Untitled. 196[illegible]
Charcoal. 32⅜x27⅞ (over-all).
Neysa McMein Purchase Award. 65.40.

CHRIST-JANER, ALBERT. b. 1910
Sea Forms. (1964.)
Watercolor. 26¼x43.
Gift of Simon Askin. 65.31.

CORNELL, JOSEPH. b. 1903
Rose Castle. (1945.)
Construction. Wood, paper, mirror, glass. 11½x14⅞.
Bequest of Kay Sage Tanguy. 64.51.

CRAMPTON, ROLLIN. b. 1896
Number 1. (1963.)
Synthetic polymer paint on canvas. 40x50.
Gift of the Centaur Foundation. 65.62.

DECKER, LINDSEY. b. 1923
Drawing. 1963.
Charcoal and pastel. 84x55½.
Purchase. 65.41.

DE CREEFT, JOSÉ. b. 1884
Opulence. (1964.)
White Georgia Marble. 22½ high.
Gift of friends of the artist. 64.63.

DELAP, TONY. b. 1927
Isis. (1964.)
Construction. Aluminum, wood, plexiglas, lacquer. 17¼x14⅞.
Larry Aldrich Foundation Fund. 65.4.

DE RIVERA, JOSÉ. b. 1904
Untitled (c. 1954.)
Copper. 51x58½.
Gift of Mr. and Mrs. Allan D. Emil and Mr. and Mrs. Joseph Slifka. 64.61.

DINE, JIM. b. 1935
Six Toothbrushes, Number 1. 1962.
Pencil and watercolor. 29x23 (over-all).
Purchase. 64.54.

DRUMMOND, SALLY HAZELET. b. 1924
Painting Number 3, 1964. (1964.)
Oil on canvas. 31x31.
Purchase. 65.11.

ERNST, JIMMY. b. 1920
Sooner or Later. 1962.
Oil on canvas. 50x60.
Gift of Mr. and Mrs. Allan D. Emil. 64.60.

GRAY, CLEVE. b. 1918
Tarquinia. (1962.)
Color Lithograph. 17¾ diam.
Gift of the artist. 64.55.

HALL, JOELLEN. b. 1921
Intrusion. (1964-65.)
Relief. Bronze. 32x46¼.
Purchase. 65.48.

HARTIGAN, GRACE. b. 1922
Sweden. 1959.
Oil on canvas. 83¾x87½.
Gift of Mr. and Mrs. Guy A. Weill. 64.66.

HOPKINS, BUDD. b. 1931
64-C-39. 1964.
Collage. Paper and ink on cardboard. 21½x28⅞.
Gift of Mr. and Mrs. George Poindexter. 65.32.

KAROLY, FREDRIC. b. 1898
Score of Silence. 1960.
Oil on canvas. 82x92.
Purchase. 65.23.

KAUPPI, TAUNO, b. 1926
Field. (1963-64.)
Construction. Fiberglass, epoxy, styrene. 56x41¼.
Larry Aldrich Foundation Fund. 65.13.

KELLY, ELLSWORTH. b. 1923
Briar. 1963.
Pencil. 22⅜x28⅜ (over-all).
Neysa McMein Purchase Award. 65.42.

LIPMAN-WULF, PETER. b. 1905
"Images to Shakespeare's Sonnets" Album with 12 engravings by the artist, published by Adelphi University, Garden City, 1964.
19⅞x14¾ (over-all).
Gift of William J. Bluman and Dr. Jetti Katz Bluman. 65.3.

McDOWELL, BARRIE. b. 1922
B 15. (1963-64.)
Bronze. 12⅞ high.
Larry Aldrich Foundation Fund. 65.5.

MARIL, HERMAN. b. 1908
Marsh Birds. (1963.)
Oil on canvas. 35½x47½.
Gift of Mrs. Kay Hillman. 64.59.

MATTA b. 1912
Endless Nude. (1938.)
Pencil and crayon. 8¼x11.
Bequest of Kay Sage Tanguy. 64.50.

MOSKOWITZ, ROBERT. b. 1935
Untitled. (1962.)
Pencil. 23¾x18⅛ (over-all).
Neysa McMein Purchase Award. 65.43.

MUELLER, GEORGE. b. 1929
Summit Street. (1964.)
Pencil. 21⅛x28⅛.
Neysa McMein Purchase Award. 65.44.

OLDENBURG, CLAES. b. 1929
Plan for Wall Switches. 1964.
Ink and crayon. 28⅝x23⅜.
Neysa McMein Purchase Award. 65.45.

ORTIZ, RALPH. b. 1934
Archaeological Find, Number 9. (1964.)
Construction. Wood, steel, plastic glues. 77x64.
Gift of George and Lillian Schwartz. 65.33.

PEARSON, HENRY. b. 1914
Ethical Movement. 1965.
Ink. 15⅝x20¼ (over-all).
Purchase. 65.46.

PRESTON, JAMES. 1873-1962
Grove of Trees. (c. 1930.)
Charcoal. 9½x12¼ (over-all).
Gift of Mrs. William G. Maguire. 64.67.

REIMANN, WILLLIAM. b. 1935
White Study. (1965.)
Plexiglas. 34⅝ high.
Larry Aldrich Foundation Fund. 65.50.

RICKEY, GEORGE. b. 1907
Omaggio a Bernini. (1958.)
Stainless steel. 68½ high.
Gift of Mr. and Mrs. Patrick B. McGinnis. 64.53.

RONALD, WILLIAM. b. 1926
The King. 1961.
Oil on canvas. 96x48.
Gift of Mr. and Mrs. Samuel M. Kootz. 64.65.

ROOT, EDNAH. b. 1917
Sound Barrier. 1964.
Oil on canvas. 36x24.
Anonymous gift. 65.36.

SCHWEITZER, GERTRUDE. b. 1911
Tree and House. (1954.)
Ink. 18¼x11¾.
Gift of Mr. and Mrs. Roy R. Neuberger. 65.35.

SEGAL, GEORGE. b. 1924
Girl in Doorway. 1965.
Construction. Plaster, wood, glass, aluminum paint. 113x63½.
Purchase. 65.49.

Untitled. 1964.
Pastel. 18x12.
Neysa McMein Purchase Award. 65.47.

SPARHAWK-JONES, ELIZABETH. b. 1885
The Sea Claims Its Own. (1961.)
Oil on canvas. 28½x39¼.
Anonymous gift. 64.52.

STERNE, MAURICE. 1878-1957
Group. (c. 1913-14.)
Pencil. 20x17½ (over-all).
Gift of the Estate of Vera and Maurice Sterne. 65.54.

Portrait of Lucia. (c. 1928.)
Oil on composition board. 45⅜x29¼.
Gift of the Estate of Vera and Maurice Sterne. 65.52.

Seated Figure. (c. 1913-14.)
Pencil. 27x17¼ (over-all).
Gift of the Estate of Vera and Maurice Sterne. 65.55.

Seated Temple Dancer, Bali. (c. 1913-14.)
Pencil. 17⅜x14 (over-all).
Gift of the Estate of Vera and Maurice Sterne. 65.56.

Temple Dancers, Bali. (1913.)
Oil on canvas. 37¼x43½.
Gift of the Estate of Vera and Maurice Sterne. 65.53.

Torso of Dancer. (c. 1913-14.)
Pencil. 22¼x9¾ (over-all).
Gift of the Estate of Vera and Maurice Sterne. 65.57.

Woman on Steps. (c. 1913-14.)
Charcoal. 29½x20 (over-all).
Gift of the Estate of Vera and Maurice Sterne. 65.58.

Woman with Hands Raised. (c. 1913-14.)
Charcoal. 29¼x19¾ (over-all).
Gift of the Estate of Vera and Maurice Sterne. 65.59.

STORRS, JOHN. 1885-1956
Composition Around Two Voids. (1932.)
Stainless steel. 29 high.
Gift of Monique Storrs Booz. 65.34.

TANNING, DOROTHEA. b. 1910
Paris and Vicinity. 1962.
Oil on canvas. 100x78¾.
Gift of Alexander Iolas Gallery. 65.30.

TARR, WILLIAM. b. 1925
Untitled. (1962.)
Steel. 47¼ high.
Anonymous gift. 65.51.

TODD, MIKE. b. 1935
T 21. (1964.)
Construction. Steel, wood, leather, synthetic polymer paint. 49x83¼.
Larry Aldrich Foundation Fund. 65.6.

TROVA, ERNEST. b. 1927
Study: Falling Man Series. Six Figures. (1964.)
Chrome-plated bronze. 19 long.
Larry Aldrich Foundation Fund. 65.8.

WARHOL, ANDY.
Bow Ties.
Watercolor and ink. 21x27¼.
Purchase. 65.37.

WOLFSON, SIDNEY. b. 1914
Surinam. (1964.)
Synthetic polymer paint on canvas. 51½x41.
Gift of Dr. and Mrs. James P. Orphanos. 64.58.

ZORACH, WILLLIAM. b. 1887
The Bather. (c. 1915.)
Linoleum cut. 12¾x8⅛ (over-all).
Gift of the artist. 65.14.

Father and Son. (c. 1915.)
Linoleum cut. 10⅞x8⅛ (over-all).
Gift of the artist. 65.15.

Houses, Provincetown. (c. 1915.)
Linoleum cut. 8x10¾ (over-all).
Gift of the artist. 65.20.

The Island. 1915.
Linoleum cut. 7¾x12 (over-all).
Gift of the artist. 65.16.

Marine. (c. 1915.)
Linoleum cut. 7¾x11½ (over-all).
Gift of the artist. 65.17.

Pegasus. (c. 1915.)
Linoleum cut. 7⅞x8 (over-all).
Gift of the artist. 65.18.

Provincetown from the Boat. (c. 1915.)
Linoleum cut. 16x11 (over-all).
Gift of the artist. 65.19.

Sailboat. (c. 1915.)
Linoleum cut. 10½x9⅞ (over-all).
Gift of the artist. 65.21.

Sunrise Fisherman, Provincetown. (c. 1915.)
Linoleum cut. 12x8¾ (over-all).
Gift of the artist. 65.22.

National Committee

Mrs. John F. Kennedy, *Chairman*

Larry L. Aldrich
Cleveland Amory
Robert O. Anderson
Mrs. Aerol Arnold
Leigh B. Block
Malcolm Cowley
Nathan Cummings
Julius Fleischmann
Lawrence A. Fleischman
Walter B. Ford II
John L. Gardner
Arthur L. Harris
Mrs. George W. Headley 3rd
August Heckscher
Joseph L. Hudson, Jr.
R. Sturgis Ingersoll
Hon. Jacob K. Javits
Mrs. E. M. Jette
Seymour Knox
Mrs. Frederic H. Lassiter
Bart Lytton
Earle Ludgin
William Marsteller
Milton McGreevy
Henry P. McIlhenny
Hon. Claiborne Pell
Vincent Price
S. Dillon Ripley
Edward G. Robinson
Mrs. Edmund P. Rogers
Mrs. Henry Potter Russell
Mrs. Derald H. Ruttenberg
Nathaniel Saltonstall
James S. Schramm
Michael W. Straight
Mrs. Burton Tremaine
Alfred G. Vanderbilt
Mrs. Frederick M. Warburg
David J. Waters.
Frederick R. Weisman

Trustees of the Whitney Museum of American Art

Flora Whitney Miller, *President*
Flora Miller Irving, *Vice-President*
Alan H. Temple, *Secretary and Treasurer*

Arthur G. Altschul
John I. H. Baur
Henry F. du Pont
Armand G. Erpf
B. H. Friedman
Lloyd Goodrich
W. Barklie Henry
Michael H. Irving
Mrs. John F. Kennedy
G. Macculloch Miller
Hermon More (honorary)
Roy R. Neuberger
Mrs. Laurance S. Rockefeller
Robert W. Sarnoff (ex officio)
Benno C. Schmidt
David M. Solinger
Cornelius Vanderbilt Whitney
Mrs. John Hay Whitney

Museum Staff

Lloyd Goodrich, *Director*
John I. H. Baur, *Associate Director*
John Gordon, *Curator*
Margaret McKellar, *Executive Secretary*
Amelia McCall Penders, *Assistant Secretary*
Leon Levine, *Public Relations*
Marie Appleton, *Information and Sales*

Officers and Directors of the Friends of the Whitney Museum of American Art

Robert W. Sarnoff, *President*
Allan D. Emil, *Vice-President*
Mrs. Frederick W. Hilles, *Vice-President*
Mrs. Otto L. Spaeth, *Vice-President*
David A. Prager, *Secretary*
Donald M. Blinken, *Treasurer*
Gertrude Thilly, *Executive Secretary*

Joseph James Akston
Larry L. Aldrich
Arthur G. Altschul
Lee A. Ault
Louis C. Baker
Robert M. Benjamin
William Benton
Lawrence H. Bloedel
Selig S. Burrows
Armand G. Erpf
Irving Mitchell Felt
B. H. Friedman
Lloyd Goodrich
Joseph H. Hirshhorn
Mrs. Michael H. Irving
Mrs. Jacob M. Kaplan
Donald P. Kircher
Mrs. Albert D. Lasker
Howard W. Lipman
Mrs. Albert A. List
Mrs. Alfred L. Loomis
Mrs. G. Macculloch Miller
Roy R. Neuberger
Duncan Phillips
Nelson A. Rockefeller
Herbert M. Rothschild
Stanley Seeger, Jr.
David M. Solinger
Edward Durell Stone
Alan H. Temple
Hudson D. Walker
John Hay Whitney

Committees of the Friends

Acquisitions Committee

Joseph H. Hirshhorn, *Chairman*
Harry N. Abrams
Charles B. Benenson
Wilfred P. Cohen
Mrs. C. Gerald Goldsmith
Mrs. Walter Ross

Activities Committee

David A. Prager, *Chairman*
Robert M. Benjamin
Donald M. Blinken
Mrs. McCauley Conner
B. H. Friedman
Mrs. Michael H. Irving
David M. Solinger
Mrs. Otto L. Spaeth

Exhibitions Committee

Donald M. Blinken, *Chairman*
Jules Reiner
Mrs. Volney Righter
Mrs. Edward J. Ross
Mrs. Rudolph B. Schulhof
Mrs. I. Warner Weisglass

Hostess Committee

Mrs. Michael H. Irving, *Chairman*
Mrs. Robert Bendheim
Mrs. Lawrence H. Bloedel
Mrs. Selig S. Burrows
Mrs. McCauley Conner
Mrs. Bedford Cunningham
Mrs. Allan D. Emil
Mrs. Irving Mitchell Felt
Mrs. Leonard S. Field
Mrs. C. Gerald Goldsmith
Mrs. Fernand Leval
Mrs. Matthew A. Meyer
Mrs. David A. Prager
Mrs. Richard Salomon
Mrs. Robert W. Sarnoff
Mrs. Edward Durell Stone

Neighborhood Committee

Mrs. Robert Bendheim, *Chairman*
Mrs. Norman M. Schneider, *Vice-Chairman*
Mrs. Ralph Ablon

Publications Committee

Roy R. Neuberger, *Chairman*
Mrs. Jean Lipman
Matthew A. Meyer
David A. Teichman

Special Events Committee

Mrs. H. Gates Lloyd, *Chairman*
Mrs. McCauley Conner, *Vice-Chairman*
Mrs. Robert Bendheim
Philip I. Berman
Mrs. Joel W. Harnett
Mrs. George Post
Mrs. Charles I. Rostov
Mrs. Carl L. Selden
Mrs. Yvor H. Smitter

Secretary of Membership

David A. Prager

Printed and designed in the United States of America
by the Capital City Press, Montpelier, Vermont
Design: Ronald Arnholm